writing, the interrelationships of race, gender, class, sexuality and the nation as these concepts are performed through the family.

Thomas Elsaesser describes the family melodrama as a genre where plots revolve around the powerless, and their victimization by a corrupt social order as this is represented through family relationships (Elsaesser 1974, 514-15). A genre that tailors "ideological conflicts into emotionally charged family situations" (Elsaesser 1974, 516), the popular family melodrama "facilitates conflict and negotiation between cultural identities" (Gledhill 1987, 37). Family melodramas negotiate the space between the home and the community, and the family's classed, raced and gendered positions within these two spheres. Drawing on the work of Cook, Gledhill and Kleinhans, Hayward has suggested, in melodrama the family becomes the site of patriarchy and capitalism and therefore reproduces them (Hayward 1996, 200). With an emphasis on questions of genre, the course will pay close attention to cinematic and televisual constructions of the home, site of the family, as a symbolic structure of identity, its *heimlich* (canny, homely, familiar) and its *unheimlich* Essays and other written assignments are marked in accordance with the grading criteria listed below and include benchmarks for the expectations associated with each grade.

Awareness of the limits of knowledge will be enhanced by exploring the legitimate differences of opinion and methodology within the field, and by requiring students to negotiate the formulation of their own opinions in-class with the terms and knowledge brought to discussions by other students and the instructor.

The ability to argue and decide on complex issues will be fostered by essays and in-class discussion. Time management skills will be fostered by the need to prepare properly for class and to deliver assignments in a timely manner. A cademic responsibility will be developed by the need to source assignments accurately.

Course Materials:

A package of photocopied readings CP--Required Available from the UWO book shop under Film 3359

Library Readings available on OWL

On Reserve at Weldon:

- Cohan, Steve. Masked Men: Masculinity and the movies in the Fifties. Bloomington: Indiana University Press, 1997.
- Connell, R.W. *Masculinities*. London: Polity Press, 1995. (Or 2nd edition. Los Angeles: University of California Press, 2005.)
- Landy, Marcia (ed.). Imitations of Life: A Reader on Film and Television Melodrama. Detroit: Wayne State University Press, 1991.

Neale, Stephen. Genre, B.F.I.: London, 1992

COURSE REQUIREMENTS

All students will attend screenings and seminars prepared to participate in

taken immediately following all screenings. Come to class with questions or comments that have arisen from your readings, the lecture and screening. Make notes during the lectures, and class discussions, with a view to challenging or developing some of the points expressed.